

HONG KONG
FILMART
DAY
1
MONDAY,
MARCH 13, 2023

VARIETY



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MOVIE MOVIE Pacific Place (House 4)

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FULL RIVER RED

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DIRECTED BY ZHANG YIMOU

SCREENING SCHEDULE

13 MARCH (MON) - 11:30

14 MARCH (TUE) - 15:50

MARKET
PREMIERE

A GUILTY CONSCIENCE

毒舌大狀

DIRECTED BY JACK NG

SCREENING SCHEDULE

13 MARCH (MON) - 9:00, 16:35

14 MARCH (TUE) - 13:20

MARKET
PREMIERE



CYBER HEIST

斷網

DIRECTED BY WONG HING FAN

SCREENING SCHEDULE

13 MARCH (MON) - 14:25

14 MARCH (TUE) - 9:00

MARKET
PREMIERE

HONG KONG FAMILY

過時·過節

DIRECTED BY TSANG HING WENG ERIC

SCREENING SCHEDULE

14 MARCH (TUE) - 11:10



Screening address:

MOVIE MOVIE Pacific Place (House 4), Level 1, Pacific Place, 88 Queensway Road, Hong Kong

Filmart booth No. 1D-E17

Jason leong ieongjason@edkofilm.com.hk



SCAN FOR LINEUP



VARIETY

HONG KONG
FILMART

MONDAY,
MARCH 13, 2023

FILIPINO HIT

'Bagman' Series Set for Launch

BY PATRICK FRATER

Philippines media powerhouse ABS-CBN is launching "The Bagman," the action drama series remake of its own "Bagman" digital production, and will debut it at Hong Kong's FilMart.

The original "Bagman," which ran to two seasons and sold to Netflix in the Philippines, follows a neighborhood barber who lands a job as the governor's henchman and gets caught up in a dangerous web of crime, corruption and political turmoil.

That is a familiar story for ABS-CBN itself. The company was, until 2020, the Philippines leading broadcaster. But it

'BAGMAN' CONTINUED P.11

K-POP GIANT

Kakao, HYBE End Battle Over SM

BY PATRICK FRATER

Korean tech giant Kakao has gained the upper hand in the battle for control of K-pop agency SM Entertainment, after HYBE Corp., the firm behind music idols BTS, said Sunday that it had called off its takeover bid.

SM is the second-largest Korean music talent firm and is behind music acts including Super M, Aespa, BoA and Red Velvet, Girls' Generation, H.O.T., EXO, Super Junior,

SM CONTINUED P.11



Crews rush to finish pavilions and displays at the Hong Kong Convention and Exhibition Centre where FilMart unfolds.

FilMart Rides Momentum as Bizzers Make a Return

BY PATRICK FRATER

After three editions that were canceled due to a combination of COVID and bad timing, Hong Kong's FilMart film rights market may have finally had some things go its way. It opens March 13 with many factors now moving in its favor.

Not least of these are the moves by the Hong Kong government to end its previously harsh and persistent disease-control measures. The city wound down its disruptive quarantine and tracking measures at the end of 2022, opened its borders in January and finally dropped its mask mandate in the last 10 days.

"We saw an immediate jump in interest from buyers and sellers after Chinese New Year's border opening and there were no more

restrictions on the food and beverage sector," says Gloria Chan, section head for the entertainment industry at FilMart organizer, the Hong Kong Trade Development Council.

The market organizer had been working behind the scenes for many months, attending Busan's Asian Contents and Film Market and the American Film Market, where it offered incentives for former market participants to make a return to Hong Kong. But it needed the policy and industry stars to align for their efforts to come together in time for March. "We now have the good fortune to be the first major film market of the year in Asia," says Chan.

Chan adds that the number of companies setting out their stand as 2023 FilMart

exhibitors tops 700 and is more than 80% of pre-COVID 2019. Buyers and other market participants can register later than those taking stands and their final numbers won't be known until the end of the event, but Chan is confident of "very high levels" of participation.

The apparent return of mainland Chinese companies and a fleet of 30 provincially backed umbrella stands is especially important to FilMart, which continues to see itself as a critical gateway between the Chinese film and TV industries, Asia and the rest of the world.

"All of us agree that face-to-face meetings are critical to this industry. They build the rapport and inter-personal relations [that go beyond

FILMART CONTINUED P.11

SMALL SCREEN SALES

CJ Tunes Into More TV Fare With Slate

BY PATRICK FRATER

CJ ENM is putting an emphasis on TV content over feature film fare at the upcoming FilMart rights market in Hong Kong.

The South Korean behemoth, which operates multiple studios and the TVing streaming platform, is touting at least six shows and formats.

Sebastian Kim, the group's director of international content sales and acquisition, will also be taking part in a Monday morning FilMart seminar called "Spotlight Conversation: The Asian Wave in 2023 and Beyond."

His lineup is headed by "The Heavenly Idol," a fantasy

CJ CONTINUED P.11

RECONNECT

European Film Back in Force

BY MARTA BAŁAGA

European Film Promotion (EFP), an international network of film promotion institutes from 37 countries, is heading back to Hong Kong's FilMart for its in-person return.

"It wasn't clear if the reopening of the market [post-pandemic] will immediately lead to business, but people want to reconnect with local companies," observes deputy managing director Jo Mühlberger.

This year, 28 sales companies

EFP CONTINUED P.11

HAF PROJECT SPOTLIGHT

EXCLUSIVE

Saurav Rai's 'Guras' Takes Journey Into the Unknown

BY NAMAN
RAMACHANDRAN

Saurav Rai's 2019 film "Invitation" featured a child protagonist and once again the filmmaker centers a film on a young person.

Rai's "Guras," a Nepali and Hindi-language film, is a work-in-progress selection at the Hong Kong — Asia Film Financing Forum (HAF). It follows 9-year-old Guras, who lives in a mountain village in India's Darjeeling district. Her pet dog goes missing and she

embarks on a journey that soon turns mystical as she meets otherworldly beings along the way.

"I have always loved the realm of existence where it is difficult to dissect between what is real and the hyperreal. The world is filled with such incidents that are beyond our comprehension. Our folklores and local mythologies are intertwined with our lives. 'Guras' is my experimentation with this very layer of a hyperreal realm infused with strong

memory of my childhood, branching out wider into imagination," Rai says.

Rai's "Nest" (2016) was an official selection at the Cannes Cinefondation.

"Guras" received Rotterdam's Hubert Bals Fund for project development in 2021.

The companies backing "Guras" include Sanjay Gulati's Indian outfit Crawling Angel Films, Ram Krishna Pokharel's Nepal-based Icefall Prods., Neonate Audio and LowIQ Production.

Pokharel adds: "We developed a very good relationship with Saurav and Sanjay in recent years. ... I like working on films which come from personal experience

of the writer-directors. We also like exploring the spiritual side of our life in our films and 'Guras' was a perfect fit. I got more space for collaborations when Saurav mentioned he wanted to work with actors from Nepal."

"Guras," which is currently in post, is budgeted at \$285,000 of which \$175,000 has been secured.

The focus of the producers at FilMart is to meet with festival programmers, sales agents and distributors and with co-producers and post houses for collaborating on the final stage of post-production of the film.

Discussions are already ongoing with distributors in India and Nepal. 📍

EXCLUSIVE

Chen Backs Two Debuts

BY NAMAN
RAMACHANDRAN

Singaporean filmmaker Anthony Chen wears his producers hat at the Hong Kong — Asia Film Financing Forum (HAF), shepherding two projects from debut directors.

First up is the English-language animated feature "Skin Coat," directed by Singapore's Tan Wei Keong. Set in the 16th century, it follows a man who returns to his village to see his aging parents, and his male lover has to put on a woman's skin coat to accompany him back home.

Teoh Yi Peng and Chen will produce via their Giraffe Pictures.

"Skin Coat" is budgeted at \$1.2 million; \$50,000 of that total has been secured. This is the first foray into animation for Giraffe Pictures. At HAF they are looking for potential international co-production partners and the right sales agent that can position and champion the film at the highest level on the arthouse circuit.

Meanwhile, Shanghai-based Canopy Pictures, set up by Chen and Chinese producer Xie Meng is backing Tang Peiyan's feature debut, coming-of-age story "A Better Tomorrow," shot in the Putonghua language.

Canopy, which debuted with Chen's Mainland Chinese debut, "The Breaking Ice," which is currently in post, has budgeted "A Better Tomorrow" at \$1.18 million, of which \$20,000 has been secured.

At HAF Chen hopes to "find potential partners who can relate and connect with Peiyan's coming of age story, and want to support him on this journey." 📍



'Guras' focuses on a young girl who encounters otherworldly entities.

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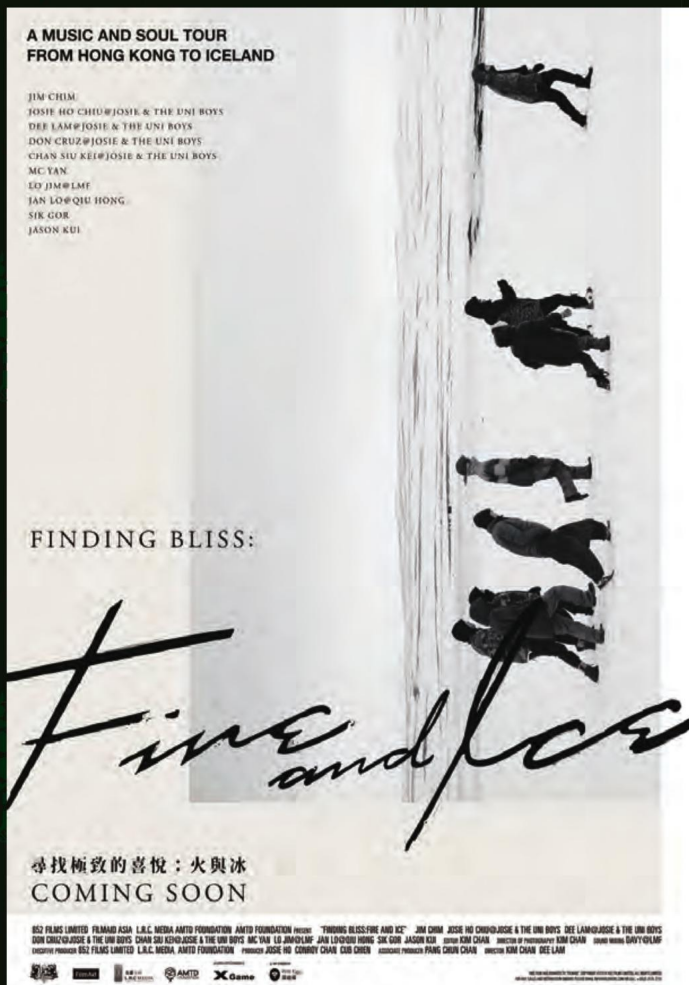
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EXCLUSIVE

Autumn Sun Sets Pic Slate

BY PATRICK FRATER

Hong Kong-based indie sales agent Autumn Sun comes to FilMart with a bulging slate of new film titles from around Asia — including two animated features from mainland China.

Autumn Sun, headed by sales veteran Elliot Tong, is giving a market premiere to “Planet Cat,” an animated feature by Song Yuefeng (“Ping Pong Rabbit,” “Throne of Elves”) about a chance meeting between a stray cat and a girl in a city at night. The film is produced by Nuctopus Studio and Dreamers Studio and previously won a development prize at the Beijing International Film Festival. The feature is now in post-production and a promo reel is being screened at the

market.

“Dance With the Finless Porpoise,” another Chinese animated feature in post-production, also gets its market premiere. The fantasy imagines the finless porpoises as guardians of the Yangtze River delta, with one who can turn herself into a human princess. The film is co-directed by Chen Xi and Chen Weijian and produced by Global Digital Creations.

In an altogether different register is “Mae Nak Reborn: Chapter 1,” a ghostly horror film from Thailand. The story sees an ancient witch take revenge on a gang of rapists. The film is directed by Adirek Phothong and stars Olaf Smith, Mai Prangned and Ploy Janthakan. Production is by

Rush Hour Film Art.

“Don’t Close Your Eyes” is a recently completed Cambodian-produced horror film. Directed by Kou Darachan and produced by Sastra Film, the film tells the story of a woman who tries to escape the nightmares that are so powerful they could kill her.

Australian family comedy “Ruby’s Choice” completes Autumn Sun’s slate. Starring Jane Seymour, the film tells a touching story of a teenage girl forced to share a bedroom with her grandmother, who is suffering from dementia. The feature, completed last year, was directed by Michael Budd (“Life of the Party”) and produced by Amazing People Pictures. 🍷



Autumn Sun’s slate includes Australian comedy “Ruby’s Choice,” starring Jane Seymour, right, and Coco Jack Gillies.

EXCLUSIVE

True Colours Closes Deals on ‘Strangeness,’ ‘Dream’

BY NICK VIVARELLI

Italian sales company True Colours has closed a raft of sales following Berlin’s European Film Market. Italy’s box office hit “La Stranezza” (“Strangeness”) got picked up for a dozen territories, while queer romantic drama “Norwegian Dream” also sold widely, including to North America.

Directed by Roberto Andò, “Strangeness” has been a sleeper hit at the Italian box office, pulling in more than €5.5 million (\$5.8 million) and becoming the local 2022 box office champ.

“Strangeness,” which is produced by Bibi Film and Tramp Limited with RAI Cinema and Medusa, has been picked up for Spain (Alfa Pictures); Poland (Aurora

Film); Portugal (Il Sorpasso); Argentina, Chile, Uruguay and Paraguay (Zeta Film); former Yugoslavia (Stars Media); Taiwan (AV-Jet); Bulgaria (Beta Pictures) and Australia/New Zealand (Palace Films).

True Colours head of sales Giulia Casavecchia has also closed multiple deals on “Norwegian Dream,” which is Norwegian-Polish director Leiv Igor Devold’s feature debut. The LGBTQ drama has been sold for U.S. and Canada to Uncork’d Entertainment and Dark Star Pictures, who will jointly handle its distribution, and to Peccadillo Pictures for the U.K. and TLA for France, while Edition Salzgeber is already on board for German-speaking territories.

It recently opened Norway’s Kosmorama fest. 🍷

EXCLUSIVE

Good Move Media Sees Future in Music Drama ‘Plastic’

BY PATRICK FRATER

Hong Kong-based indie sales agent Good Move Media has added Japanese music drama “Plastic” to its FilMart slate.

The film is directed by Miyazaki Daisuke, the Japanese helmer behind “Yamato (California),” which had festival play in 2016, and 2019 slacker youth title “Tourism” in 2019.

The new picture is the story of teenagers Juna and Ibuki, who set out to find the psychedelic rock band Exne Kedy. Exne Kedy is a fictional creation from musician Ide Kensuke, but the band is actually credited as performing and providing part of the

music soundtrack in the film. “Plastic” is recently completed and headed for a theatrical release in Japan in July.

Good Move’s recent titles include “Me and the Cult Leader,” Ishii Yuya’s “All the Things We Never Said” and 2022 Venice competition film “Stonewalling,” from Otsuka Ryuji and Huang Ji.

Good Move is also handling Tan Chui Mui’s “Barbarian Invasion,” which was in competition at Shanghai in 2021 and had a substantial festival career, and “Money Has Four Legs” a Myanmar satire by Maung Sun and producer Ma Aient, who is in jail in Myanmar as a political prisoner. 🍷



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LIFETIME ACHIEVEMENT

Hung Honored at Asian Film Awards

BY NAMAN RAMACHANDRAN



Sammo Hung, left, and Jackie Chan on the set of 2003's "The Medallion."

Martial arts veteran Sammo Hung was been presented with the lifetime achievement honor at the Asian Film Awards Sunday.

The ceremony was back as an in-person event after a two-year absence and has shifted back to Hong Kong

after previously being held in Hong Kong, Macau and Busan. Hung accepted the award at the Hong Kong Palace Museum.

Hung's career as an actor, action choreographer, director and producer spans some 60 years.

His acting credits include "Dirty Tiger, Crazy Frog" and "Odd Couple," horror comedies "Encounters of the Spooky Kind" and "The Dead and the Deadly," film series "Lucky Stars" and gangster action film "Shanghai, Shanghai." More recently, he

had major roles in two of the "Ip Man" franchise films and a role in 2022 action thriller "Man on the Edge."

Hung also directed a short segment of portmanteau film "Septet: The Story of Hong Kong" (2020). His segment harks back to the time he studied under Peking Opera master Yu Jim Yuen at a young age and was the "big brother" to the China Drama Academy's performance troupe known as the Seven Little Fortunes, whose members included Jackie Chan, Yuen Biao, Yuen Wah, Yuen Qiu and Corey Yuen. Hung had previously starred in "Painted Faces" (1988), which was based on his time in the Seven Little Fortunes. The Sammo Hung Stunt Team has nurtured several film talents.

"Cinema's existence is so wonderful. The biggest reward I've gotten in my 50-year career is to see my hard work affirmed by others," Hung had said when the honor was announced. ⑦

BACK IN PERSON

'Fate,' 'Elegies' Open Hong Kong Intl. Film Festival

BY PATRICK FRATER

The Asian premiere of Soi Cheang's "Mad Fate" is just one of three locally produced movies that have been set as the opening and closing titles

of the upcoming Hong Kong International Film Festival, which runs March 30-April 10.

Also in the festival opening slot on March 30 is the world premiere of Ann Hui's "Elegies." The closing film,

another world premiere, is "Vital Sign," a drama directed by Cheuk Wan-chi and starring Louis Koo, Yau Hawk-sau and Angela Yuen.

In total, the festival has programmed some 200 films from 64 countries and territories. These include nine world premieres, six international premieres and 67 Asian premieres.

Cheang will be a major

feature of the HKIFF, which will pay tribute to the prolific filmmaker with a previously announced 10-film showcase. He will also hold a masterclass presentation on April 8.

Tsai Ming-Liang will bring his latest feature, "Where," and hold a masterclass with Lee Kang-Sheng following the screenings of his short "Where Do You Stand, Tsai Ming-Liang?" ⑦

PRODUCERS PROTEST

Thai Censors Crack Down on Genre Pic

BY PATRICK FRATER

Thailand's film censors have upset the release of local horror movie "Hoon Payon," which should have arrived in cinemas March 9.

The film had a successful world premiere screening on March 7 at a gala in Bangkok. But censors have since intervened to demand five scenes be cut and to impose a 20+ rating on the Five Star Production picture.

The rating means that spectators must be age 20 or older, thus excluding the film's key teenage demographic, and it obliges cinema operators to check the ID cards of all patrons.

The film's story involves a man who travels to a village where his brother, a novice Buddhist monk, has been accused of murder. As more bodies pile up, the man questions the villagers' faith in a supposedly protective doll.

The scenes that have caused offense involve the monk engaging in heated arguments and the embrace of an older woman, who may or may not be his mother.

"Cinema operators have told us that they do not understand this '20+' rating and have asked us to appeal against it. We have already made the edits and have submitted our appeal," a spokesman for Five Star, one of Thailand's oldest film studios, says.

"This film had been licensed widely, and distributors in 13 territories had arranged simultaneous releases. They have held off releasing until we have a new release date. Hopefully soon," says the spokesman. ⑦

FILMART CONTINUED FROM P. 1

simple dealmaking],” says Chan. “But the pandemic also caused a shift in usual practices for producers, distributors and markets, and we want all parties to think about these changes and share.”

Those changes range from the macro — economic disruption, rising interest rates, the entrenchment of the China-U.S. cold war and a hot war in Ukraine — through to the industry-specific.

On that front, factors include the pandemic-fuelled boost that made video streamers not only as financially powerful as any Hollywood studio, but also into cross-cultural vectors, more supportive of local content production policies and boosters of TV content at the expense of theatrical film.

Understanding the ebb and flow of streamers’ policies towards acquisitions and original production is now essential to divining the future of the film marketplace. Happily, FilMart is for the first time able to count on all three of the major Chinese SVOD platforms — Tencent Video, iQiyi and Youku — as exhibitors and a March 13 seminar will explore how Asian content travels.

The region’s theatrical box office is a more mixed picture. Japanese box office made a strong anime-fueled recovery in 2022. Bollywood suffered while South Indian films like “RRR” won new fans. And the Korean theatrical market, until 2019 the fourth largest in the world, remains sluggish.

The brightest spots on the Asian theatrical front are Hong Kong and mainland China — though the impulses behind them are different.

The cinema business in China plummeted in the second half of 2022 under the weight of COVID restrictions, so the recent \$1 billion Chinese New Year season could be considered no more

than a rebound. However, it is being powered by quality movies, a reopening to Hollywood imports and policy changes at the top of Chinese film administration.

There may also be more hope for China’s battered indie film sector as approvals flow again, China’s domestic film festivals return as in-person events and Chinese art films start to travel again to overseas festivals.

These developments must, logically, be a good underpinning for HAF, the three-day project market that accompanies FilMart. Its selection and its Lab incubator program skew heavily towards titles from across Greater China.

Hong Kong film has enjoyed a fortuitous box office revival since cinemas reopened in mid-2022. Multiple all-time records have fallen while courtroom drama “A Guilty Conscience” has become Hong Kong’s all-time BO champion (with HK\$109 million or \$14 million to date) and begun a successful career in the mainland too — \$23 million and counting.

That’s giving Hong Kong companies like Edko, Emperor and newcomer Changin Pictures new confidence, and Media Asia the ability to pitch one of the city’s biggest film projects of all time — the quintessentially local “Twilight of the Warriors: Walled In,” an action title set in Kowloon’s famous “Walled City.”

There remain real questions about the impact of Hong Kong’s 2021 film censorship law, the city’s ever-closer political and economic alignment with mainland China and how the city government’s recent instruction to “tell good stories” will all translate into policy.

But in the near term, at least, thousands of FilMart and HAF participants are feeling good about being back in Hong Kong. 🍻

‘BAGMAN’ CONTINUED FROM P.1

dared to criticize the policies of then president Rodrigo Duterte and found its TV licenses were not renewed. Since the loss of its TV broadcast operations, ABS-CBN has repositioned itself as a mass content company working as a producer with other producers and broadcasters and publishing news on its website, streaming service iWantTFC and YouTube channels.

In the new series, when convicted prisoner and former governor Benjo Malaya (played by Arjo Atayde) learns the tragic news about his

missing family, he is left with no choice but to return to the vicious underworld that he turned his back on.

The group pitches “The Bagman” as its tentpole international co-production for 2023, following previous success with series “Cattleya Killer,” which launched in 2022 at MIPCOM. It says that the eight-part show will be produced by Philippine-based companies ABS-CBN Intl. Production Division and Dreamscape Entertainment, Rein Entertainment and Nathan Studios. It does not disclose any international partner companies. 🍻

K-POP CONTINUED FROM P.1

SHINee and NCT Dream.

HYBE said Sunday that it will “discontinue the acquisition process [...] after observing that the market has been showing signs of overheating due to competition with both Kakao and Kakao Entertainment,” something that it said could “damage shareholder value.”

Kakao and HYBE had been locked in an increasingly bitter and high stakes battle for control of SM since the beginning of February when HYBE bought a nearly 15% stake in SM from K-pop pioneer Lee Soo-man. 🍻

CJ CONTINUED FROM P. 1

romance series that sees a priest from a different era transported to the present day as a pop idol.

Launching at the end of the month on TVing is “Duty After School.” Produced by Studio Dragon, the story involves a class of high-school students forced to join the army in order to fight an alien invasion. The 10-part show is an adaptation of a well-known webtoon of the same title.

Delivering a healthy dose of palace intrigue in a traditional, 20-episode package, “Our Blooming Youth” is a period romance drama that began airing on tvN at the beginning of February. “Boys Planet” is an Mnet music show



Period drama series “Our Blooming Youth” is on CJ ENM’s slate.

that also began airing at the beginning of February. The 12-part series presents boy bands from around the world.

Two recent formats are among the lineup: Game show format “ZeroSum Game,” first

launched at MIPCOM last year, and “My Boyfriend Is Better,” a musical game show in which five women who want to show off their boyfriend’s singing skills make a bet to see who is the best singer. 🍻

EFP CONTINUED FROM P.1

from five European countries will be joining EFP’s Europe! Umbrella (22 onsite and six online). Most of them hail from France, as Unifrance won’t have its own stand, explains Mühlberger.

“Some could say it’s naïve to go there so soon, but these professionals know what they are doing. They really have something to offer, including Berlinale winners. In some Asian territories, awards still sell,” he says.

Among the titles presented this year, eight were awarded at the German fest, including “The Plough” by Philippe Garrel, sold by Wild Bunch, and crowd-pleasing “20,000 Species of Bees” by Estibaliz Urresola Solaguren (Luxbox). “Disco Boy,” “Orlando, My Political Biography” and “Midwives” by Léa Fehner will also be featured.

“At the moment, it’s much more difficult to sell films to Asia. Particularly China, which used to be an important buyer

of European cinema, is currently not so active. We truly hope this is going to change again,” says EFP managing director Sonja Heinen.

“We haven’t sold a lot to this region in the past few years, but I can feel the demand is coming, especially for our animation films, action and thrillers. Another priority is to see who is still out there and who’s not. This territory has been always changing and now I expect it to have changed even more.” 🍻

Spotlight Conversation : The Asian Wave in 2023 and Beyond

Time : 11:00 – 12:00

Language : English (supported by simultaneous interpretation in Putonghua)

Venue : Galaxy Theatre

Speakers :



Sebastian Kim
Director of Content Sales
& Acquisitions,
CJ ENM



Sanmesh Thakur
Executive VP &
Territory Head APAC,
ZEE Entertainment
Enterprises Limited



Ziraviss Vindhanapisuth
VP – International Business,
BEC World Public Company
Limited



Patrick Frater
Asia Bureau Chief,
Variety

Moderator :

Dialogue with Bona Film Group: The Development and Future of Chinese Films

Time : 16:00 – 16:30

Language : Putonghua (supported by simultaneous interpretation in English)

Venue : Galaxy Theatre

Speaker :



Jiang De Fu
COO, Bona Film Group & Chairperson,
Guangzhou Film Association

Moderator :



Wang Yu
Magazine Editor and Film Producer,
Chinese Film Market

In Conversation with Daylight Entertainment: The Making of Quality TV Content

Time : 16:30 – 17:00

Language : Putonghua (supported by simultaneous interpretation in English)

Venue : Galaxy Theatre

Speaker :



Hou Hong Liang
Chairman and Producer,
Daylight Entertainment Co., Ltd.

Moderator :



Wang Yu
Magazine Editor and Film Producer,
Chinese Film Market

Into the Future — International Promotion Conference of Zhejiang Film & TV

Time : 09:30 – 11:00

Organiser : Information Office of Zhejiang Provincial People's Government, Zhejiang Provincial Radio and Television Administration, Zhejiang Provincial Film Administration

Language : Putonghua (supported by simultaneous interpretation in English)

Venue : Starlight Theatre

The 21st Hong Kong – Asia Film Financing Forum WIP Open Pitch

Time : 13:30 – 18:00

Organiser : The Hong Kong International Film Festival Society Limited

Venue : Starlight Theatre

Conferences &
Special Events

